

PUBLISHED MONTHLY

PRICE TEN CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XI

NEW YORK, JUNE, 1916

NUMBER 6



PORTRAIT OF MARGARET SYLVESTER CHESEBROUGH
BY JONATHAN B. BLACKBURN

DEPARTMENT OF CLASSICAL ART
ACCESSIONS OF 1915

SEVERAL important additions made by the classical department during 1915 have already been described in previous numbers of the BULLETIN. In this article the rest of these acquisitions will be discussed, with the exception of a few pieces reserved for future publication.

First must be mentioned a very interesting Greek stele or tombstone with a dedicatory inscription, found in Attica (fig. 1; total height as restored, 7 ft. 4½ in. [2.25 m.]). The form of the tombstone is the customary one of the period—a tall, thin slab crowned by an akroterion, or finial, and mounted on a base. On the face of the slab the deceased is represented, not in relief, as is the case in most extant examples and also in the two other archaic tombstones in our collection, but painted. Unfortunately the portion of the slab with the upper part of the figure is missing, and even on what remains the design is not in a good condition. We can still distinguish, however, the lower part of a nude man in profile to right, standing with both feet resting full on the ground. The background is painted a deep red, against which the figure stands out white in the color of the marble. That this was the original effect is not at all certain; for the body may very well have been painted a different color, which did not weather so well as the red, and has therefore completely disappeared. From the remains of color on other stelae we know that the red paint seems to have been much more durable than the other colors employed. The outlines of the figure, as well as some of the detail lines, were scratched in with a broad-pointed instrument, probably as a preliminary sketch. The ornament on the akroterion consists of a palmette rising from volutes, the leaves of the palmettes being painted alternately red and grayish blue.

The stele itself is of Pentelic marble, which has assumed a beautiful creamy color; it is mounted on a rectangular base, of bluish gray marble probably from Mt. Hymettos. Fragments of the lead which

was used to solder the two pieces together have been preserved and have been reinserted where possible. On the front of the base is inscribed the dedicatory inscription: Ἀντιγένοι Παναίσκης ἐπέθηκεν, "Panaïskhes dedicated this to Antigenes." We may suppose that Panaïskhes was the father of Antigenes and set up the monument to his son, who died while still young. For it is a noteworthy fact that by far the majority of the early Attic tombstones were erected not by children to their parents, but by parents to their sons and daughters; the reason probably being that the death of a young man or girl was felt to be a greater tragedy than that of older people, who had after all lived their lives; so that the death of the young was specially commemorated by the erection of separate and finely ornamented tombstones.

From the style of the figure and of the palmette, as well as from the form of the letters of the inscription, the stele can be dated to the second half of the sixth century B. C.

In addition to this stele we have acquired a small piece from another, likewise from Attica. It is also painted, and of the same style and period as the one just described. It shows the feet of a figure in profile to the right against a red background.

The new terracotta vases consist of a white Athenian lekythos, two Athenian red-figured examples, and an Apulian amphora. They are all excellent specimens of their kind; on the white lekythos (fig. 5; height, 11¼ in. [29.7 cm.]) are represented two women preparing for their customary visit to the grave. Such visits, which included the decoration of the tombstone and the bringing of offerings, were one of the chief duties, and we might say pastimes, in the life of the Athenian woman. In the scene on our lekythos one woman is holding a basket filled with offerings toward another woman seated in a chair. It is a simple scene, simply treated, but in its feeling for quiet beauty it could hardly be surpassed. It was painted probably soon after the middle of the fifth century B. C., and is therefore about contemporary with the Parthenon sculptures.

It is interesting to compare this picture with one on a white lekythos in the British Museum (Catalogue, D 57). The composition and the drawing of the two resemble each other so closely that we can only suppose that they are the work of the same artist; but, though they are similar, one is in no way a reproduction of the other; there are many variations, and this is characteristic of Greek work of the best period, when mechanical copying was unknown. Our lekythos belongs to Group C, Class VI, 1, of Mr. Fairbanks's classification, in his book on Athenian WhiteLekythoi. The palmettes on the shoulder are in dull paint; but the scene itself and the meander above it are drawn in glaze; the dull color used for the garments has largely disappeared.

The two red-figured examples both belong to the last great period of Athenian vase-painting (about 430-400 B. C.), when graceful posing and delicate line-drawing had reached their height. One is a covered pyxis, in an exceptionally good state of preservation. Like most vases of this shape and period it is decorated on the cover with a scene illustrating the life of the Athenian woman.¹ The subject appears to be the Epaulia, the morning after the wedding, when the friends of the bride went in proces-

sion and brought gifts to the bridal pair (fig. 3). In our picture the bride is represented sitting in a chair; from both sides friends are approaching, laden with pres-

ents. Even Eros has not come empty-handed, but is carrying a large bag, such as any Greek housewife would appreciate. The charming young girl crouching behind the bride perhaps held in her hands a necklace, of which, however, no trace now remains; or she is trying to show off the tame bird she has brought as her gift. All the figures are delicately painted in a beautiful, flowing style, with an occasional neglect, however, of detail finish. Especially attractive are the figures of the crouching girl and of the seated bride, which should be compared with those of Aphrodite and Chryseis in the famous Meidias vase in the British Museum (cf. Furtwängler und Reichhold, *Griechische Vasenmalerei*, I, pl. 8). The inscriptions on our vase are meaningless.

The other red-figured vase—a hydria, or water-jar—is of great interest both for its subject and its style (fig. 4; height as restored, 14 $\frac{1}{8}$ in. [36.7 cm.]). It is unfortunately very badly preserved, large parts of the surface of the picture having disappeared, especially, it would seem, where it was

not protected by the black glaze. In the center of the scene, which is laid in the open, as is indicated by a number of trees, a youth is seated playing the lyre. He is surrounded by seven women and two Erotes. The women are in various



FIG. 1. PAINTED GREEK TOMBSTONE, VI CENTURY B. C.

¹For a list of such vases (sometimes called "lekaneae") cf. Stephani, *Compte Rendu*, 1860, pp. 6 ff. Compare especially with our example *Bullettino napolitano*, V, 1 & nuova serie I, 3 & II, 2 & 6.

attitudes; one is playing the cymbals, two hold lyres, one has a sceptre. Near the center of the picture, just below the youth, is a platform on which are placed three female statuettes; and behind the platform is a goat. Below the handles are represented a lyre and a swan. The composition is arranged on different levels,



FIG. 2. APULIAN AMPHORA
IV CENTURY B. C.

following the custom adopted by Polygnotos and his associates in their wall-paintings.

The clue to the subject of this scene is given by a similar painting on a vase in the Jatta Museum at Ruvo.¹ There, too, a youth with a lyre is the principal figure, placed in an out-of-door setting, surrounded by women and Erotes. The youth wears

¹cf. *Römische Mitteilungen des deutschen archäologischen Instituts*, 1888, pl. IX.

a wreath in his hair and has high shoes, just as in our picture. Fortunately we know the identity of the youth on the Ruvo picture, because his name is inscribed.² It is Thamyris, the Thracian, famed for his song and his lyre-playing, who was filled with love for the Muses and so proposed to them a musical contest. In the event of his victory he asked for one of them as his wife; if he were defeated, they should treat him as they pleased.³ True to the traditions of Greek divinities, the Muses were outraged at such human presumption, and they deprived him of his eyesight and his ability to play and sing.

This story admirably fits the representation on our vase. We evidently have here the scene of the contest. The Muses have assembled to listen to Thamyris, who is wreathed for the occasion and wears his distinctive Thracian boots. His motive for the contest is shown by the presence of the two Erotes and of Aphrodite herself; for the lady with the sceptre closely connected with one Eros is surely none other than the goddess. The swan under the handle nearby, then, gains special meaning, since that bird is often associated with Aphrodite. Not less significant is the lyre under the other handle, for it was his music and his love which made Thamyris aim too high and caused his downfall.

So far, all the features in our scene are easily explained. But what is the purpose of the three statuettes? The goat behind them may be merely part of the outdoor setting, like the stag in the Ruvo picture; but for the statuettes there is no such simple solution. Neither as offerings nor as prizes would they be appropriate in the Thamyris contest as we know it; and we learn of no shrine at which the incident is supposed to have taken place. It is possible that there is some other version of the legend with which we are unfamiliar and which would explain their presence. Furtwängler, in speaking of the Ruvo vase (*Berliner Philologische Wochenschrift*,

²The inscription, though apparently partly restored, presumably follows closely the ancient letters (cf. *Römische Mitteilungen*, 1888, p. 240, note).

³cf. Scholiast on Homer, *Iliad*, II, 595.

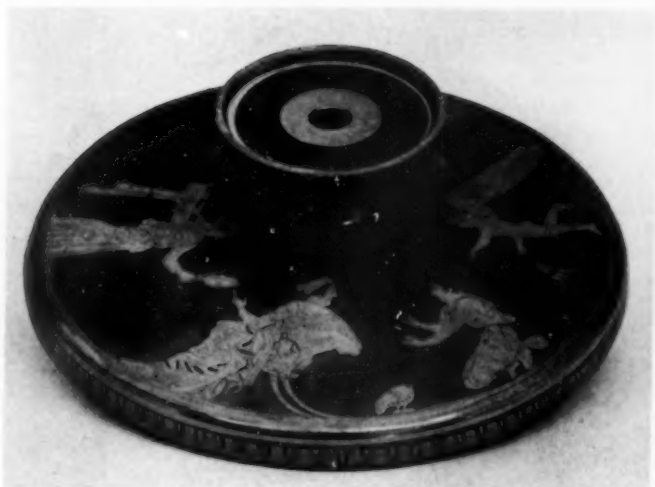


FIG. 3. DETAIL FROM A SCENE ON A GREEK VASE
END OF V CENTURY B. C.



FIG. 4. THAMYRIS AND THE MUSES
FROM AN ATHENIAN HYDRIA
END OF V CENTURY B. C.
FROM A DRAWING BY EDWARD EDWARDS

1888, p. 1451), refers to the lost tragedy of "Thamyris" by Sophokles, which probably popularized that legend among the Athenians. We know that Sophokles wrote such a tragedy, but nothing of its plot or treatment. That Sophokles should have introduced innovations and variations into the story as told, for instance, in the *Iliad* (II, 594-600), is more than probable. Familiar

was probably not painted by Meidias himself, but by some close associate, who delighted in the same rich and picturesque effects, but who had a distinct personality of his own.

The Apulian amphora (fig. 2; height with cover, 25 $\frac{1}{2}$ in. [63.8cm.]) has no figured representations; it is entirely covered with black glaze, and its only decoration is a



FIG. 5. WHITE ATHENIAN LEKYTHOS
V CENTURY B. C.

legends formed most of the subjects of Greek tragedies, but they were adapted and changed at will, as is clearly shown by the fact that various versions of one story are sometimes given by the same author.

Stylistically this vase is intimately connected with the Meidias vase in the British Museum, and even more with a hydria in Karlsruhe (Furtwängler, *Griechische Vasenmalerei*, I, pl. 30). Like the latter, it

gilt laurel wreath on the shoulder; but the condition is exceptionally good, so that the fine quality of the glaze and the graceful outlines of the form can be properly appreciated.

An interesting acquisition is a piece of Christian glass of the fourth century A. D., decorated in gold leaf with a marriage or betrothal scene. It is inscribed *VIVATIS IN DEO*, "Live in God." The piece has been known for some time and is published

in Garrucci, *Vetri ornati di figure in oro* (1858), pl. XXVI, 11.

Lastly must be mentioned a little bronze head of a calf, beautifully modeled in the style of the fifth century B. C. It clearly formed the decoration of some object, perhaps of a piece of furniture.

All the objects described above have been placed on exhibition in the Room of Recent Accessions for this month.

G. M. A. R.

AN IMAGINARY LANDSCAPE

AT the sale of the pictures belonging to Nicholas Riabouchinsky on April 26, the Museum bought an unfinished landscape¹ by a Flemish artist of the early sixteenth century. It is of the type of a large number of paintings attributed to Joachim Patinir, and consequently it will be attributed to that painter in our catalogue until such time as the facts about these early Flemish landscapists shall be more definitely known. Patinir's name is justly the most famous of the group, as he was the innovator in painting landscape for its own sake. All the foremost Flemish artists of the early time were skilful painters of landscape, but until Patinir's appearance the landscape was secondary to the figures.

Our Imaginary Landscape, as it has been called, shows dissimilarities with the four indisputably authentic productions of Patinir which make it seem unlikely that it could be by him. It is more fanciful, more nervous in execution, and of more varied color than the greenish blues, black greens, and hot browns characteristic of his signed paintings. The liveliness of effect in our picture is due somewhat to the contrast between the darks of the finished parts and the blond patches showing here and there where the color is but slightly indicated. This incompleteness adds to the fantastic aspect and gives the picture a strange resemblance to some Oriental work. It also allows us to follow with no uncertainty the technical process of the artist.

The foundation was a pen and ink drawing on the prepared panel, afterward cov-

ered over with an amber-tinted stain. The desired color of each part was gradually approached by successive coats of transparent or semi-transparent pigment, the opaque colors sparingly used at the end. Thus the first drawing is never lost sight of (in a good light it may be seen even under the places which have been finished), and there is less danger of losing control of the material among the complicated mass of detail that the artist has set out to depict. Parts were selected arbitrarily for finishing, it seems, perhaps depending on the color which was on the brush at the moment, the final effect being clearly in the artist's mind. In places, no color at all has been used, the drawing showing clear and clean beneath the amber-colored stain.

The arrangement of the picture is as follows: In the center is a river winding through a fertile and populous country and flowing out past a promontory of high and jagged rocks to the sea beyond. It is crossed by bridges; one of red brick in the foreground is a dominant color in the composition. A castle with towers rises from the middle of the stream. Manors and houses are on the river bank; at the right is a town with its open place; beyond are farms, orchards, and windmills.

It is the country of a fairy story, and strange things are happening in it wherever one's eye happens to rest. There are travelers on the roadway in the foreground, leading animals toward the red bridge where a scholar sits reading, his little dog beside him on the parapet. Beyond the bridge the road leads through a gateway to a castle. A man carrying a pig and a woman with a lantern are entering the courtyard. And here the Virgin Mary and Saint Joseph kneel by the Christ Child, whom shepherds also adore. High above in the clouds where many birds are flying is the scarcely visible figure of God the Father blessing, with tiny rays of light emanating from Him in the direction of the holy scene.

Outside the castle wall a hunter shoots at a heron in the moat; a woman washes clothes in the river, the garments spread out to dry on the grass near her. Then

¹ Panel: H. 26½ in.; W. 36¼ in.

there is the village square with its neat houses and its inn where the woman and the man (Is it Mary again and Joseph?) are refused admittance. Many groups are in the square; it is the day of a fair perhaps. The road from the town leads out back of the church to the farm country with its laborers and shepherds, and on to the distant mountains. The castle in the river has its people too—the lord welcomes the lady as she passes over the drawbridge and the household women are gossiping at the windows or at work. Hunters, fishermen, travelers, shepherds with their flocks, crows picking dry the bones of dead animals, cows grazing, all these are found in likely and unlikely places. Each look discovers something unexpected and charming. There is no end to this delightful picture.

B. B.

THE MORGAN TAPESTRIES

THOSE visitors to the Museum who for nearly three years have enjoyed the privilege of studying the tapestries belonging to Mr. J. Pierpont Morgan, will be glad to learn that the recently announced sale of this portion of the Morgan Collection does not mean the immediate withdrawal of all the tapestries from exhibition here. A number of the more important pieces have passed into the hands of private collectors, who have generously allowed their purchases to remain at the Museum through the summer and perhaps longer. The tapestries so remaining include the Mazarin, now the property of Joseph E. Widener, of Philadelphia; the Crucifixion, from a design of Bernard van Orley, also lent by Mr. Widener; the five brilliant Gobelins illustrating the history of Don Quixote, formerly belonging to Louis XVI, later to the King of Spain, and now to Mrs. Fitz Eugene Dixon, also of Philadelphia; and lastly, three English tapestries from Knole Manor, woven at Mortlake from cartoons illustrating the Hunts of Maximilian, now lent to the Museum by Mrs. Amory Carhart, of this city.

The Mazarin tapestry remains in the position it has so long occupied in Gallery

6 on the first floor of the Wing of Decorative Arts, but the closing of the rooms in Wing H which have contained the Morgan Collection as a whole has meant the removal of the other tapestries still retained here to various parts of the Museum. The Van Orley is now shown in the same room as the Mazarin, replacing a less important Hoentschel tapestry; while the five Don Quixote hangings are exhibited in the large tapestry gallery, D 6, replacing the Diana set belonging to Mrs. Charles T. Barney, lent here a year ago, but recently withdrawn. The three Mortlakes are in the Fifth Avenue Hall, the other walls being filled with Mr. Joseph S. Stevens's Cupid and Psyche series, which hung in the tapestry gallery throughout the winter.

It may be of interest to add here that the Museum has secured by purchase, for permanent exhibition, the earliest tapestry from the Morgan Collection, which is also the earliest known example of French tapestry-weaving, the remarkable small Crucifixion dating from the thirteenth century, lately exhibited in the room of Gothic enamels. A more detailed account of this piece with photographs will follow in a later BULLETIN. Through this purchase and the kindness of the private collectors named above, some of the most valued elements of the Morgan Collection, under other names, will fortunately continue to be available to the public, at least for a considerable time.

D. F.

PAINTINGS OF SHAKESPEARE'S DAY

ON THE occasion of the tercentenary of Shakespeare's death it seems fitting to call attention to the pictures that the Museum owns which have any particular relation to the England of his epoch. There are only two of these, one being the supposed likeness of Cranmer, Archbishop of Canterbury, who was active in the matter of the divorce of Henry VIII and Queen Catharine of Aragon and who confirmed the king's marriage with Anne Boleyn. But the identity of the sitter cannot be definitely stated, nor can that of the painter. He was

a disciple of Holbein and, in the opinion of certain authorities qualified to speak upon the subject, possibly an Englishman. In any event the work dates from the time preceding the poet's birth, probably in the reign of Edward VI.

The other painting is a portrait of Queen Elizabeth attributed to Lucas de Heere, the Flemish artist, who visited England first in 1554, when he painted the portrait of Queen Mary, and again in 1567, staying this time ten years.

In the *Anecdotes of Painting in England*, collected by George Vertue and edited by Horace Walpole, occurs this general comment on the many portraits of Queen Elizabeth painted during her long and remarkable reign:

There is no evidence that Elizabeth had much taste for painting; but she loved pictures of herself. In them she could appear really handsome; and yet to do the profession justice, they seem to have flattered her the least of all her dependents: There is not a single portrait of her that one can call beautiful. The profusion of ornaments with which they are loaded, are marks of her continual fondness for dress, while they entirely exclude all grace, and leave no more room for a painter's genius than if he had been employed to copy an Indian idol, totally composed of hands and necklaces. A pale Roman nose, a head of hair loaded with crowns and powdered with diamonds, a vast ruff, a vaster fardingale and a bushell of pearls are the features

by which everybody knows at once the pictures of queen Elizabeth.

Our portrait of Queen Elizabeth, now hung in Gallery 34, is true to Walpole's characterization in the richness of the dress and jewels and the comparatively uninteresting face.

De Heere's famous work is the portrait of Queen Elizabeth, now in the Hampton Court Gallery. The following description of this painting is given by the same eighteenth-century writer:

Queen Elizabeth richly drest, with her crown, scepter, and globe, is coming out of a palace with two female attendants. Juno, Pallas, and Minerva seem flying before her; Juno drops her scepter, and Venus her roses; Cupid flings away his bow and arrows, and clings to his mother. On the old frame remain these lines, probably written by the painter himself, who, we have seen, dabled in poetry too;

Juno potens sceptris, et mentis acume
Pallas,

Et roseo Veneris fulget in ore decor;
Adfuit Elizabeth; Juno perculsa refugit;

Obstupuit Pallas, erubuitque Venus.

Translated freely, this complimentary stanza reads, "Juno shines potent with her (queenly) sceptre, Pallas by the keenness of her wit, and the loveliness of Venus chiefly in her rosy mouth. Came 'Good Queen Bess!' Juno hid her head in shame; Pallas knew herself a fool: Venus (discomfited) blushed from top-to-toe!" B. B.

RECENT ACCESSIONS

AMERICAN PORTRAITS.—Mr. Sylvester Dering of Utica has given to the Museum five of his family portraits, which are now shown in the Room of Recent Accessions. These include three pictures by Blackburn, two of which are in oil and one in pastel, and two by Daniel Huntington. The colonial works are especially important to our collection, as the Museum has not hitherto owned any examples by Blackburn, though through the kindness of Mr. Richard C. Greenleaf, we have been enabled to show two of his paintings for the last three years. The originals of the Dering Blackburns are Margaret Sylvester,¹ wife of David Chesebrough, daughter of Brinley Sylvester of Shelter Island; Mary Sylvester,² wife of Thomas Dering, sister of Margaret Sylvester Chesebrough; Thomas Dering,³ of Boston, husband of Mary Sylvester Dering, whose portrait was done in pastels. All of these portraits were painted in 1754. The pictures by Daniel Huntington are the portraits of Ella Virginia Bristol,⁴ wife of Sylvester Dering, daughter of Willis Bristol of New Haven, Conn., painted in 1878, and of Nicoll Havens Dering,⁵ son of Sylvester and Ella V. Dering, painted in 1870.

B. B.

A PICTURE BY THOMAS EAKINS.—Pushing for Rail is the title given to a picture by Thomas Eakins, signed and dated 1874, which has been lately purchased out of the Arthur Hoppock Hearn Fund and is now shown in the Room of Recent Accessions. This title is the name given by sportsmen to a method of hunting rail, a kind of water-bird. The hunter is punted along the

shallow waters of marsh streams and shoots at the birds as they fly on being disturbed. This is the subject of the picture. The water in which the boats are floating is hidden from sight by the grasses and weeds, which indeed hide almost all of the boats themselves, the three hunters, each with his boatman, appearing above them.

It is a small picture⁶ and the figures are at most three inches high, yet no detail of their appearance has been slighted; each peculiarity of person or costume has been scrupulously recorded. The aim of the painter is plain. He has set down each fact of the scene in the most certain way and his success is remarkable. One cannot fail to be impressed by the straightforwardness of his workmanship and the keenness of his observation. His interest has noted everything. The folds of the much-worn clothes, a red and white checked shirt, a bandana handkerchief, a straw or felt hat, the pose of a man firing, his intentness on the loading of his gun, a flying bird, the blur of the far-away trees and sail-boats seen across a marsh on a hot day, the looseness of the weeds in the foreground—all these and more he has registered in a sort of Walt Whitman fashion in a picture which in its sincerity and impersonality recalls certain of the little masters of Holland of the seventeenth century.

Thomas Eakins was born in 1844 and studied under Gérôme. The direction which his work has taken was evident early in his career and he has never departed from it. Untouched by the shifting aesthetic fashions, his pictures, when they are shown in the exhibitions, are invariably prominent on account of their manliness and single-minded sincerity. The Museum already owns one picture by him, *The Chess Players*, painted in 1876, a gift of the artist in 1881.

B. B.

¹Canvas: H. 49 $\frac{1}{2}$ in.; W. 40 $\frac{1}{2}$ in.

²Canvas: H. 49 $\frac{1}{2}$ in.; W. 40 $\frac{1}{2}$ in.

³Canvas: H. 22 $\frac{1}{2}$ in.; W. 17 $\frac{1}{2}$ in.

⁴Canvas: H. 30 $\frac{1}{2}$ in.; W. 25 in.

⁵Canvas: H. 30 in.; W. 25 in.

⁶Canvas: H. 13 in.; W. 30 $\frac{1}{2}$ in.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

ANOTHER ADDITION TO THE SPANISH ALTARPIECE.—Through the gift of Émile Pares, the Museum has acquired a small figure of Saint Paul in alabaster, which is a fragment from the splendid Spanish altarpiece in the Wing of Decorative Arts,

The figure of Saint Paul is represented preaching to the people gathered around him, while Saint Thecla listens from a window. The newly acquired fragment, added to the two lower panels which the Museum was fortunate enough to secure



PORTRAIT OF MARY SYLVESTER DERING
BY JONATHAN B. BLACKBURN

given by J. Pierpont Morgan in 1909, and catalogued as number 101 in the Catalogue of Romanesque, Gothic, and Renaissance Sculpture. This half-length figure, which is now in place, completes the scene represented in the upper right-hand panel of the altarpiece, a relief representing an episode from the life of Saint Thecla of Iconium.

by purchase in 1914, completes the entire altarpiece as it stood before its removal from the Chapel of the Archiepiscopal Palace in Zaragoza, Spain. Various minor fragments are still missing, but these are evidently the result of old losses, so that it is very improbable that any further fragments will turn up. W. M. M.

NOTES

THE BOLLES COLLECTION.—Mrs. Russell Sage, whose generous gift of the Bolles Collection of American furniture in 1909 was one of the notable benefactions in the history of the Museum, has further evinced her thoughtful interest in the welfare of the Museum by giving the sum of \$25,000 for the purpose of providing a permanent installation of the Museum collection of early American decorative art, which includes the Bolles Collection.

The BULLETIN at the time when this important collection was presented to the Museum stated, "It would be difficult to overestimate the value of this collection to the Museum, not only because of the beauty and importance of many of the individual pieces, but because the collection as a whole is a unit, the dominant idea being to portray the history of the development of form and ornament in furniture during a period of more than two centuries." Hitherto it has been impossible to exhibit in one place more than a comparatively small portion of this exceedingly rich showing of the furniture and allied arts used by our forefathers from the seventeenth to the early nineteenth century. Representative pieces have been shown in the American rooms of the Wing of Decorative Arts; a larger group has been placed in a Study Room of American Furniture in the basement of Wing H; but still other objects of the 886 comprised in the entire collection have been in the store-rooms, awaiting an opportunity for a favorable installation such as this latest gift of Mrs. Sage's makes possible. All who cherish the evidences of the early appreciation of art in our own land will look forward with pleasure to seeing the Bolles Collection as a whole in a setting worthy of its importance.

LOAN OF PAINTINGS BY PUVIS DE CHAVANNES.—Several canvases by Puvis de

Chavannes, replicas in reduced size of the decorations representing the childhood of Saint Geneviève, at the Panthéon in Paris, and the accompanying frieze, lent to the Museum by Mrs. James Byrne, are now shown in Gallery 21. The series in the Panthéon consists of four panels, divided by semi-detached columns, and the four sections of frieze above these panels. Of the panels three form one picture, the meeting of Saints Germanus and Lupus with the child Geneviève, and a single panel illustrates her early piety. The pictures now lent to the Museum, which were executed in 1879, consist of reductions of all of these with the one exception of the single panel representing her piety. As Mrs. Byrne's pictures are surrounded by borders as in the decorations, they give an excellent idea of the effect of the work in the Panthéon with its remarkable tonality, which accords in such a harmonious fashion with the gray stone of the architecture.

Saint Geneviève, as everyone knows, is the patron saint of Paris, who lived in the fifth century. The episode of her meeting with Saints Germanus and Lupus is explained by the text on the cartouche in the border of the central panel of the three related panels. The translation is as follows: "In the year 429, Saint Germanus of Auxerre and Saint Lupus of Troyes, traveling to England to combat the heresy of Pelagius, arrive at the country about Nanterre. In the crowd that gathers to meet them, Saint Germanus distinguishes a child marked for him with the divine seal. He questions her and foretells to her parents the high destiny to which she is called. This child was Saint Geneviève, patron saint of Paris."

In the frieze is a procession of the saints of France, many of the heads being portraits of the artist's friends. Philippe de Chennevières, the Director of Beaux-Arts at the time, who gave Puvis de Chavannes the commission for the decoration, is shown

at the extreme right in the guise of Saint Trophime of Arles, and the artist himself as Saint Paul of Narbonne, to whom Saint Trophime is giving his pastoral staff.

The remaining section of frieze, which belongs above the single panel, represents Faith, Hope, and Charity standing about the cradle of the baby Geneviève.

MUMMY CASES AGAIN ON EXHIBITION.—A rearrangement has been effected in the portico at the north end of the Entrance Hall whereby it is possible to show once more five of the decorated wooden mummy cases from the old collections.

Two of the cases, standing on either side of the entrances to the room containing the tomb of Perneb, appear to have been made for Theban women who lived in the eighth or ninth century before Christ. Uzarsen belonged to a family of great importance in the Thebes of her day. Her father, as did all of the men of the family, bore an imposing list of titles of the priesthood of the god Montu, and probably her coffin comes from the tombs of the Montu priests in the temple of Deir el Bahri, some of which were found by Mariette in 1858 and another by Naville in 1894. It was in the latter that the coffins of Tabekenkhonsu, now in the Twelfth Egyptian Room, were discovered. Uzarsen's coffin is elaborately and carefully decorated. On the breast the goddess Nut stretches out her wings in protection; below, a small vignette shows the mummy lying on a bier with the four Canopic jars beneath, and the soul, a human-headed bird, hovering above; on either side are rows of gods; inside, two large figures of Nut, and every remaining space is filled with closely and painstakingly written extracts from the Book of the Dead. The second coffin, that of the lady Shep, was made for a less pretentious person, of whom we know little except that she and her mother bore names popular under the Twenty-Second and Twenty-Third Dynasties. A prayer for funerary offerings down the lid; vignettes showing Shep introduced to Osiris by Thoth; two rows of animal-headed daemons; and, inside, a large figure of Nut with arms held wide to embrace

the mummy, complete the decorations in this example.

A wall case at the end of the corridor holds three coffins and two mummies of the early Ptolemaic period, found by Maspero at Akhmim and acquired by the Museum from the Egyptian Government in 1886. The mummy of Esoeris ("Great Isis"), covered with bead netting, was placed in one of the coffins here shown, and this coffin in turn within a rectangular wooden sarcophagus painted black. The decoration of the present coffin duplicates that of Uzarsen, but in this case was done in the less skilful and less pleasing style of the later period. Ertireza, whose mummy and coffin stand next, was a priest of the patron god of Akhmim, Min, in whose service at least six generations of his ancestors had been enrolled, as the inscriptions on his coffin testify. His brother, Peduhor the Little, also held the very ancient grade in the priesthood of Min, called "Seiaa," and his mother, like all of the better-class ladies of the town, was a voluntary singer in the choirs of the temple. Nesumin was of the same priesthood and his mother Teteëse ("Gift of Isis") was likewise a singer of Min. The mummies of Ertireza and Nesumin with their gilt-faced masks, broad collars, and plaques of cartonnage are of the usual style of their period.

THE ARMOR GALLERIES.—We note that the beautiful sword blades, which were lent in 1914 by Professor Frederick Malling Pedersen and since then have been exhibited in the Japanese armor gallery, have lately been acquired by the Museum. These include the work of several of the greatest masters of the art of sword-making in Japan, which means, according to experts generally, the best results of swordsmiths of all countries and of all times. The blade by Muramasa dating from the middle of the fourteenth century is accompanied by a certificate of authenticity issued sixty years ago and signed by the governmental expert of Japan. There is also a blade by the famous Masamuné dating from the early fourteenth century. Another one, of great length (44½ inches), is by Nagayoshi, who died in

1369, a pupil of Masamuné and son of Mitsunaga: this is accompanied by an early certificate of authenticity by the governmental expert. Still another blade is ascribed to Sadamuné, who was an adopted son of Masamuné.

From our Trustee, Mr. Mansfield, we have received the gift of a Japanese horse equipment of excellent quality, including stirrups and saddle enriched with gold lacquer, large saddle-flaps in embossed leather, and various trappings in scarlet silk.

From Mr. Carl Otto von Kienbusch, who is especially interested in Oriental arms, we have the gift of a Korean helmet beautifully decorated in silver damaskeen.

Among recent loans we have an interesting figure in stone, dating from the twelfth century and lately removed from a monastery near Saragossa. This shows the military equipment of the period—large-linked chain-mail, short-hilted sword, and a basinet enriched with diadem. This figure is particularly instructive as indicating how heavily the chain-mail was padded so as to resist the shock of a blow; for in the kneeling knight the chain-mail above the ankles, instead of collapsing downward—in a position in which one would naturally expect it—is held high up, evidently through the heavy wadding to which it was attached.

Another loan, this from Mr. Theodore Offerman, is a series of Philippine cannon, shortly to be placed on exhibition in Gallery H. 5. These cannon are richly ornamented with foliation and torsade ridges, and pay high tribute to the skill in bronze-casting of the local artists of the seventeenth century.

We record, finally, the gift by Mrs. Elizabeth Cameron Blanchard, in memory of her husband John Osgood Blanchard, of a pair of Highland pistols which were heirlooms in the family, having been carried by the great-grandfather of Mr. Blanchard during the American Revolution. Highland pistols of this type are exceedingly rare: the butts in the present specimens are heart shaped, and all mountings appear as blued steel, save where they are decorated by closely engraved bands of silver.

CHANGES IN THE PAINTINGS GALLERIES.

—In addition to changes in the galleries of paintings referred to elsewhere in this BULLETIN, several of the paintings have for various reasons been removed from their familiar places and given a new setting. Montagna's Madonna and Child, Crivelli's Pietà, and the picture entitled Scenes from the Life of King Nebuchadnezzar by some artist of the Umbrian School have been transferred from Gallery 30 to Gallery 31. In Gallery 19 Rosa Bonheur's Deer in the Forest is again shown; in the doorway between Gallery 19 and the southwest stairway Diaz's Forest of Fontainebleau, a picture received in the Coles Bequest in 1892, is exhibited; in the doorway between Galleries 17 and 18 two more paintings included in the same bequest, Meissonier's Man Reading and Jules Dupré's Summer, are hung; in Gallery 17 has been placed Jongkind's Honfleur, shown in April in the Recent Accessions Room. The Old Oak by Jules Dupré is now in Gallery 18 instead of Gallery 17 as hitherto; from Gallery 18 Rosa Bonheur's Limier Briquet Hound has been moved to the southwest stairway.

THE NATIONAL EDUCATION ASSOCIATION.

—Scarcely any newspaper-reading New Yorker fails to know that the Annual Convention of the National Education Association is to be held in New York City July 1-8, and that many thousands of educators from the entire country will be in attendance at the sessions in Madison Square Garden. That the Museum—one of the three great forces in the educational triad, the school, the library, and the museum—has a special place on this programme is the announcement of this paragraph. On Thursday morning, July 6, at 9.30 o'clock, a meeting will be held in the Lecture Hall of the Museum for the discussion of the relationship between museums and public schools. Of this meeting the National Education Association Bulletin says, "The utilization of museums in connection with educational activities is coming to have a greater importance each year. The educational and extension work of museums is a

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

permanent addition to education and in no sense a fad." It is hoped that the addresses given on this day will strengthen the bond already existing between museums and schools and result in an extension of this form of visual instruction. The programme is as follows:

THE RELATIONSHIP BETWEEN MUSEUMS AND SCHOOLS

Its Value, by John H. Finley, LL.D., Commissioner of Education of the State of New York.

Its History, by Paul M. Rea, A.M., Secretary of the American Association of Museums.

As It Exists in Museums of Art and in particular in The Metropolitan Museum of Art, by Robert W. de Forest, LL.D., President of The Metropolitan Museum of Art.

As It Exists in The American Museum of Natural History, by Henry Fairfield Osborn, LL.D., President of the American Museum of Natural History.

A pamphlet containing a brief statement of the educational activities carried on by the libraries and museums of Greater New York and Newark has been prepared by them for the convenience of visiting teachers, to whom a cordial invitation is extended to visit these institutions and become well acquainted with them.

The public school teachers of New York City are admitted free on the paydays of the Metropolitan Museum. This courtesy will be extended during the days of the convention to all visiting teachers, who, it is hoped, will come to the Museum in large numbers.

Members of the National Education Association will be met daily by the Museum Instructors and conducted through the collections according to the following schedule, the groups gathering on the appointed hours at the Information Desk in the Museum:

Monday, July 3, 10 A.M.

- Group a. Egyptian Art
- Group b. Decorative Arts

2 P.M.

- Group a. Paintings to the XVII Century
- Group b. Paintings, General

Tuesday, July 4, 10 A.M.

- Group a. Greek Art
- Group b. The Armor Collection

2 P.M.

- Group a. Paintings, XVII Century
- Group b. Paintings, General

Wednesday, July 5, 10 A.M.

- Group a. Chinese Art
- Group b. Egyptian Art

2 P.M.

- Group a. Paintings, Modern
- Group b. Paintings, General

Thursday, July 6, 10 A.M.

General meeting in Lecture Hall

2 P.M.

- Group a. Paintings, General
- Group b. Paintings to the XVII Century

Friday, July 7, 10 A.M.

- Group a. Decorative Arts
- Group b. Greek Art

2 P.M.

- Group a. Paintings, XVII Century
- Group b. Paintings, General

THE AMERICAN LIBRARY ASSOCIATION.
—The members of the American Library Association who visit New York after their annual meeting in Asbury Park are invited to a reception at the Museum on Monday, July 3, at 3 o'clock, by an arrangement between the New York Library Club, and the Museum Trustees. Officers of the Museum will be present, brief addresses on the Museum will be given in the Lecture Hall, and members of the Museum Staff will escort the visitors about the building.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS ROOM EXHIBITION.—The series of very interesting exhibits shown in Class Room B during the past winter and spring will be concluded for this season by an exhibition of work done after study of the Museum collections by the Department of House Design and Decoration of Teachers College, under the direction of Professor L. A. Warner. This will be held from June 30 to July 14. These exhibits, which have served to reveal somewhat the extent of the influence the Museum exerts upon classes studying art in the city, will be continued in the autumn.

MEETING OF THE AMERICAN FEDERATION OF ARTS.—Art and the People was the general topic at the largely attended and enthusiastic annual meeting of the American Federation of Arts, held at Washington, May 17 to 19. Following the address of welcome by Hon. Charles D. Walcott, Secretary of the Smithsonian Institution, and the address of the President, Robert W. de Forest, Senator Francis G. Newlands read a paper on this topic. A session with Edward Robinson presiding was devoted to papers dealing with The Art Museum in its Relation to the People; another, with Charles W. Ames in the Chair, to People's Institutions. Civic Art and City Planning in Relation to the People, with Charles Moore, Chairman of the Federal Commission of Fine Arts, presiding, and Manufactories and Workshops were the specific topics of the remaining meetings.

Each session was followed by a discussion devoted to the opportunity offered to the Federation for work in that particular field. The value of the papers and the liveliness of the discussions testified to the earnestness and genuine interest of all present.

An exhibition of industrial art at the National Museum was opened with a reception to the members of the Federation; a memorial meeting and exhibition in honor of the memory of John W. Alexander was arranged for them by the Corcoran Gallery of Art; and a dinner, at which the President, Robert W. de Forest, Cass Gilbert, Herbert Adams, Alfred Noyes, Horatio Parker,

William M. Chase, and Augustus Thomas spoke upon the subject of the evening—the Arts—brought the session to a successful close.

Mr. de Forest was elected President for the coming year, with Charles L. Hutchinson First Vice President.

A SIGNIFICANT FACT.—To any one who is interested in museums and follows the trend of their history, one of the most significant facts to be observed in the recent convention of the American Association of Museums, which includes both science and art museums, was the direct applicability of almost every paper to the art museum problem. This was not ever thus; and as the subjects of the papers were not assigned but were chosen by the writers, we appear to be justified in drawing the conclusion that the museums of the present day, whether they exhibit objects of art or natural history, are dwelling more upon their big, common task, their human side, so to speak, less upon the minute, technical details connected with their particular collections. Diverse, indeed, may be the collections exhibited, and this diversity may involve differences of treatment and individual perplexities that must perforce take up much time and attention; but the great problem of every museum is one, to make its collections useful to the people for whom they are intended. The label that tells its story and is read; the connection between the public museum and the public school, the women's club, the college student, the art school, and the craftsman; the question of proper and effective museum advertising; the advisability of establishing branch museums: such were the questions that received, as they merit attention.

CONVENTION OF THE GENERAL FEDERATION OF WOMEN'S CLUBS.—The connection of the Museum with the convention recently held in New York City was threefold: a small exhibit of the photographs, post cards, and leaflets published by the Museum was set up in the Art Committee room at the Seventh Regiment Armory,

the leaflets were freely distributed, and a member of the Museum staff was in attendance during a part of the time to answer questions about the Museum; on Thursday evening, May 25, 10,897 persons were present at the Museum when the Trustees of the Museum and the Local Biennial Board tendered a reception to delegates of the Federation, visitors, and Museum members; and on Monday afternoon, May 29, at 3 o'clock the Art Committee came to the Museum to listen to an illustrated talk on the collections given by one of the Museum Instructors, Miss Edith R. Abbot.

THE NEEDLE AND BOBBIN CLUB.—Early in 1916 a small group of persons interested in lace met in one of the class rooms of the Museum to consider the formation of a club having for its object the study of lace and kindred fabrics. This resulted in the organization of the Needle and Bobbin Club, which now has an elected membership of over two hundred.

The first of a series of lectures to be given under the auspices of the club was delivered in the auditorium on the afternoon of April 12 by R. Meyer-Riefstahl, who spoke on Coptic tapestry, embroidery, and thread-work as the earliest dated fabrics in the historical development of lace-making. This lecture, as well as those to be given in the future, will be published in a bulletin issued by the club, the first number of which is to appear during the present summer.

MUSIC FOR THE BLIND.—At the lecture given on April 29 by Miss Frances Morris on *The Development of the Piano*, the audience of blind people listened with evident pleasure to a musical programme

rendered upon the piano by Mrs. Henry L. de Forest. The selections were as follows:

Romanza.....	Schumann
Funeral March.....	Chopin
Impromptu.....	Schubert
Sonata (Opus 27).....	Beethoven

A GUIDE TO THE WORKS OF ART IN NEW YORK CITY.—Such is the title of a small octavo volume of 59 pages, with 50 illustrations in half-tone and several maps and plans, which is edited and published by Miss Florence N. Levy of the Museum staff, with the direct coöperation of the Metropolitan Museum of Art, the Brooklyn Museum, the Art Commission of the City, the Municipal Art Society, and the West 156th Street group of societies. In this guide-book, as the editor says, "the attempt has been made to plan for the visitor a few half day 'pilgrimages' for the enjoyment of some of our City's treasures, both outdoors and within its art museums." These little journeys, entitled *Three Hours in the Metropolitan Museum of Art*, *In the Brooklyn Museum* (by Miss Helen Greenleaf), *The West 156th Street Group* (including the Hispanic Museum, the Numismatic Society, and the Geographic Society), *From the Battery to 59th Street* (by W. B. McCormick), are skilfully written, with definiteness of direction, careful selection of a few objects among very many, and a refreshing restraint of language that distinguishes this little book from the commercial guide-book. Following these chapters come the following lists for ready reference: *Buildings and Sculpture of Artistic and Historic Interest*; *Art Museums, Libraries, Exhibitions, Important Art Societies, and Clubs*; *Art Schools, New York City*; *Studio Centers*; *Art Dealers*.

LIST OF ACCESSIONS AND LOANS

MAY, 1916

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL.....	*Hydria, Greek, late fifth century B. C.....	Gift of John Marshall.
	*Twenty Lydian terracotta vases, statuette, etc., from the Sardis Excavations, eighth to sixth century B. C.....	Anonymous Gift.
ARMS AND ARMOR.....	Pair of silver spurs, French, 1797-1809.....	Purchase.
Wing H, Room 9)		
(Wing H, Room 9)	Powder flask, of bone, English, about 1820.....	Purchase.
(Wing H, Room 5)	Helmet, Korean, seventeenth or eighteenth century.....	Gift of C. Otto von Kienbusch.
CERAMICS.....	Two dishes, Chinese, Sung dynasty, 960-1280 A. D.	Gift of Albert Gallatin.
(Wing E, Room 11)		
(Wing H, Study Room)	Two dishes, Chinese; covered box, Japanese; bowl, Persian or Indian, eighteenth(?) century..	Gift of Mrs. Russell Sage.
	†Six jars, Sassanian, third to sixth century A. D.....	Purchase.
CRYSTALS, JADES, ETC.....	*Carnelian amulet, Indian; soapstone necklace, Chinese; soapstone bottle, Persian, nineteenth century	Gift of Mrs. Russell Sage.
JEWELRY.....	*Silver ring, Indian; two bracelets with coin pendants, two brooches, pair of earrings, and an ornament, Persian; charm, Turkish (Scutari), late nineteenth century.....	Gift of Mrs. Russell Sage.
MEDALS, PLAQUES, ETC.....	*Copper coin, Indian, ancient; one silver and three copper coins, Turkish; copper coin, German; twelve silver and six copper coins, Mexican, nineteenth century.....	Gift of Mrs. Russell Sage.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
MINIATURES.....	†Portrait of Charles Frazier's Niece, by Edward G. Malbone.	Purchase.
PAININGS.....	†Landscape, by Joachim de Patinir, Flemish, 1485(?)–1524.....	Purchase.
	†Pastel portrait of Thomas Dering, by Jonathan B. Blackburn; Portrait of Mrs. Mary Sylvester Dering, by Jonathan B. Blackburn; Portrait of Mrs. Margaret Sylvester Chesebrough, by Jonathan B. Blackburn; Portrait of Mrs. Sylvester Dering, by Daniel Huntington; Portrait of Nicoll Havens Dering, by Daniel Huntington.....	Gift of Sylvester Dering.
	†Pushing for Rail, by Thomas Eakins.....	Purchase.
TEXTILES.....	*Silk patchwork cover, Chinese; two pieces of lace, sampler; two set of tassels, embroidered band, two embroidered covers, panel, and bag, Persian.....	Gift of Mrs. Russell Sage.
COSTUMES.....	*Shawl, Indian; three shawls, Chinese; burnous, shawl, scarf, veil, belt, part of a headdress and an embroidered cap, Persian, late nineteenth century...	Gift of Mrs. Russell Sage.
ARMS AND ARMOR..... (Wing H, Room 5)	Four bronze cannon, Philippine Islands, seventeenth or eighteenth century.....	Lent by Theodore Offermans.
ENAMELS..... (Wing H, Basement)	Mirror knob, English, about 1800.	Lent by Mrs. Charles W. Hack.
SCULPTURE..... (Wing H, Room 9)	Sandstone statuette, showing arms and armor, Spanish, 1150.....	Lent by Dr. Bashford Dean.
TEXTILES..... (Wing E, Room 9)	Two Venetian lace covers, Italian, fourteenth century.....	Lent by Mrs. Numa Lacoste.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

**THE BULLETIN OF THE
METROPOLITAN MUSEUM OF ART
FIFTH AVENUE AND 82D STREET**

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

Entered as second-class matter, March 23, 1907, at the post office at New York, N. Y., under Act of Congress of July 16, 1894.

Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the Fifth Avenue entrance to the Museum.

All communications should be addressed to the Editor, Henry W. Kent, Secretary, at the Museum.

OFFICERS OF THE MUSEUM

President,	ROBERT W. DE FOREST
First Vice-President,	JOSEPH H. CHOATE
Second Vice-President,	HENRY WALTERS
Secretary,	HENRY W. KENT
Treasurer,	HOWARD MANSFIELD
Honorary Librarian,	WILLIAM LORING ANDREWS
Director,	EDWARD ROBINSON
Assistant Treasurer,	ELIAL T. FOOTE
Curator of Paintings,	BRYSON BURROUGHS
Curator of Egyptian Art	ALBERT M. LYTHGOE
Acting Curator of Decorative Arts,	DURR FRIEDLEY
Curator of Armor,	BASHFORD DEAN
Curator of Far Eastern Art,	S. C. BOSCH REITZ
Librarian,	WILLIAM CLIFFORD
Registrar,	HENRY F. DAVIDSON
Superintendent of the Building,	CONRAD HEWITT

MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of	100
SUSTAINING MEMBERS, who pay an annual contribution of	25
ANNUAL MEMBERS, who pay an annual contribution of	10
PRIVILEGES.—All classes of members are entitled to the following privileges:	

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published by the Museum for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Secretary.

THE COLLECTIONS OF THE MUSEUM

The circular of information, entitled What the Museum is Doing, gives an Index to the collections which will be found useful by those desiring to see a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the members of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with minimum charge of one dollar an hour.

THE LIBRARY

The Library, containing upward of 29,000 volumes, and 39,000 photographs, is open daily except Sundays.

PUBLICATIONS

CATALOGUES, books, and pamphlets published by the Museum, numbering fifty-four, are for sale at the entrances to the Museum, and at the head of the main staircase. See special leaflet.

PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Secretary. Photographs by other photographers are also on sale. See special leaflet.

COPYING

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday (10 A.M.—6 P.M.), Sunday, and legal holidays. For further information, see special leaflet.

EDUCATIONAL WORK

For special privileges extended to teachers, pupils, and art students; and for use of class rooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 10 A.M. to 5 P.M.